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# Italienische Liebesnovelle

SECHS STÜCKE

für das Piano zu vier Händen

von  
**HEINRICH HOFMANN.**

Op. 19.

Für Violine und Pianoforte bearbeitet  
vom  
**KOMPONISTEN.**

Eigenthum der Verleger für alle Länder.

LEIPZIG und BRÜSSEL  
**BREITKOPF & HÄRTEL.**

Pr. 7. Mark.

Eingetragen in das Vereinsarchiv.

Ent. Sta. Kall

17075.

Paris, V. Durdilly & C<sup>te</sup>, 11<sup>bis</sup> Boulevard Haussmann.





# Italienische Liebesnovelle.

Sechs Stücke für das Pianoforte zu vier Händen  
von

HEINRICH HOFMANN.

Op. 19.

Für Violine und Pianoforte bearbeitet vom Componisten.



## Nº 1. Einleitung.

Allegro.

VIOLINE. *mf*

PIANO. *mf*

*ff*

*ff*

*mf*

*mf*

*f*

Poco più mosso.

The musical score is written for a voice and piano. It begins with the tempo instruction "Poco più mosso." The key signature has one flat (B-flat). The score is organized into five systems of staves. The first system consists of a vocal staff and a piano staff. The vocal staff has a treble clef and a key signature of one flat. The piano staff has a grand staff (treble and bass clefs) and a key signature of one flat. The second system continues the vocal line and piano accompaniment, with first and second endings marked. The third system shows the vocal line and piano accompaniment, with a piano (p) marking. The fourth system shows the vocal line and piano accompaniment, with a piano (p) marking. The fifth system shows the vocal line and piano accompaniment, with a piano (p) marking.






First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one flat (B-flat). The vocal line features a melodic phrase with a trill and a fermata. The piano accompaniment includes a series of eighth-note chords in the right hand and a bass line with a trill and a fermata.



Second system of musical notation. It continues the vocal and piano parts. The vocal line includes a trill and a fermata, followed by a section marked *poco rit.* and then *a tempo*. The piano accompaniment features a series of eighth-note chords in the right hand and a bass line with a trill and a fermata.



Third system of musical notation. It continues the vocal and piano parts. The vocal line features a melodic phrase with a trill and a fermata. The piano accompaniment includes a series of eighth-note chords in the right hand and a bass line with a trill and a fermata.



Fourth system of musical notation. It continues the vocal and piano parts. The vocal line includes a trill and a fermata, followed by a section marked *Tempo I.* and then *cresc.* and *poco rit.* The piano accompaniment features a series of eighth-note chords in the right hand and a bass line with a trill and a fermata.

First system of musical notation, measures 1-4. The top staff features a melodic line with triplets and slurs, marked *mf*. The bottom staff provides harmonic support with chords and moving lines, also marked *mf*.

Second system of musical notation, measures 5-8. The top staff continues the melodic development, marked *ff*. The bottom staff features a more active bass line, also marked *ff*.

Third system of musical notation, measures 9-16. Measures 9-10 are marked *mf*. Measure 11 is marked *cresc.*. Measures 12-13 are marked *f*. Measure 14 is marked *cresc.*. Measures 15-16 are marked *f*. The system includes a first ending bracket labeled '8' spanning measures 12-13.

Fourth system of musical notation, measures 17-24. Measures 17-18 are marked *rit.* and *assai*. Measures 19-20 are marked *f*. Measures 21-22 are marked *rit.* and *assai*. Measures 23-24 are marked *f*. The system includes a first ending bracket labeled '8' spanning measures 19-20.



Nº 2. Barcarolle.

Allegretto.

pp rit. a tempo

pp rit. p

rit. a tempo

rit. a tempo

cresc. f dim.

cresc. f dim. mf

Red. \*



*mf* *cresc.* *f*

*cresc.* *f*

*mf* *Ped.* \*

*mf* *Ped.* \*

*mf* *f rit.* *a tempo*

*mf* *f rit.* *a tempo*

*p* *ritard.*

*p* *ritard.*

*a tempo*  
*pizz.*  
*mf* *f*

*a tempo*  
*mf* *f* *Red.* \*

*f* *mf* *arco* *mf*

*f* *mf* *mf*

*f* *Red.* \*

*ff* *dim.* *mf* *dim.*

*ff* *dim.* *mf* *dim.* *Red.* \*



This musical score is for a piano and voice piece, page 10. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. The piano staff is further divided into a right-hand (RH) and left-hand (LH) part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo is marked *a tempo* at the beginning and end of the piece. The score also includes performance instructions like *rit.* (ritardando) and *cresc.* (crescendo). The piano part includes a *Ped.* (pedal) marking and a *\**  (asterisk) marking. The vocal part includes a *7* (seven) marking. The score is written in a standard musical notation style with a clear layout and a professional appearance.

*pp* *rit.* *a tempo* *p*

*pp* *rit.* *p*

*p* *cresc.* *f*

*cresc.* *f*

*dim.* *mf* *cresc.*

*dim.* *mf* *cresc.*

*Ped.* *\** *Ped.* *\** *Ped.* *\**

*Ped.* *\**

This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#).

- System 1:** The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The piano accompaniment also starts with *f* and *mf*. There are two "Red." (Reduction) markings with asterisks in the piano part.
- System 2:** The vocal line continues with *mf* and then *f rit.* (forte, ritardando). The piano accompaniment has *mf* and *f rit.* sections. Two more "Red." markings with asterisks are present.
- System 3:** The vocal line starts with *a tempo* and then *p* (piano). The piano accompaniment has *a tempo* and *p* sections.
- System 4:** The vocal line continues with *a tempo* and *p*. The piano accompaniment has *a tempo* and *p* sections.
- System 5:** The vocal line starts with *rit.* (ritardando), followed by *a tempo* and *pp* (pianissimo). The piano accompaniment has *rit.*, *a tempo*, and *pp* sections.
- System 6:** The vocal line continues with *a tempo* and *pp*. The piano accompaniment has *rit.*, *a tempo*, and *pp* sections. The system ends with a final chord marked with an asterisk and a "Red." marking.



## Nº 3. Ständchen.

Allegretto.

The musical score is written for voice and piano. It begins with the tempo marking "Allegretto." and the key signature of A major (three sharps). The time signature is 6/8. The piano part consists of a rhythmic accompaniment in the left hand, primarily using eighth notes, and chords in the right hand. The voice part has a melody with various ornaments and dynamics. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking and the key signature. The second system includes the word "simile" above the piano part. The third system includes the word "p" (piano) above the piano part. The fourth system includes the word "p" (piano) above the piano part. The score ends with a double bar line and a key signature change to A minor (three flats).



Musical score for a piano piece, featuring a vocal line and a piano accompaniment. The score is written in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The page contains five systems of staves.

The first system shows the vocal line and piano accompaniment starting with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third system also features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth system includes a "sul A" marking and a "ritard." (ritardando) marking.

The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. The vocal line is a single melodic line with some grace notes and slurs.

*a tempo*  
*p*

*a tempo*  
*p*

*pizz.* *arco* *pizz.* *arco* *pizz.*

*f*

*arco* *pizz.* *arco* *pizz.* *rit.*

*rit.*

The musical score is written for a piano and a single melodic line. The key signature is A major (three sharps). The tempo is marked 'a tempo'. The piece begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex, arpeggiated pattern in the right hand. The melodic line consists of a series of eighth and sixteenth notes, often beamed together. The score includes several dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle section, and *rit.* (ritardando) towards the end. Articulations such as *pizz.* (pizzicato) and *arco* (arco) are used to indicate changes in the melodic line's texture. The piece concludes with a final chord in the piano and a melodic flourish.



*a tempo*  
arco  
*f*

*a tempo*  
*mf*

*rit.*

*Red.* \*

*a tempo* pizz. arco pizz. arco pizz.

*a tempo*  
*f*

arco pizz. arco pizz. arco

*mf*

*mf.*

*Red.* \*

*p* *mf*

*p* *mf*

*Red.* \*

This musical score is for a piano and voice piece, page 16. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system introduces a vocal line with a crescendo and a forte dynamic. The fourth system features a vocal line with a piano dynamic, a ritardando, and a change to A major with a tempo change. The fifth system continues the piano accompaniment in A major.

*mf*

*cresc.* *f*

*cresc.* *f*

*p* *ritard.* *a tempo* *p*

*p* *ritard.* *a tempo* *p*

*p* *ritard.* *a tempo* *p*



Musical score for piano and voice, page 17. The score consists of six systems of staves. The top system has a vocal line and a grand staff. The second system has a vocal line and a grand staff. The third system has a vocal line and a grand staff. The fourth system has a vocal line and a grand staff. The fifth system has a vocal line and a grand staff. The sixth system has a vocal line and a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *p*, *cresc.*, *f*, *rit.*, *dim.*, *a tempo*, *mf*, and *p*. Pedal markings (*Ped.*) and asterisks (\*) are also present.



## Nº 4. Zwiegespräch.

Andante sostenuto.

*p*

*Ped.* \*

*cresc.* *f*

*cresc.* *f*

*p*

*Ped.* \*

17075 *Ped.* \*

This page contains four systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) features a triplet of eighth notes. The third staff (bass clef) has a piano (*p*) dynamic. The fourth staff (bass clef) has a mezzo-forte (*mf*) dynamic. The system concludes with a *Ped.* (pedal) instruction and an asterisk (\*).
- System 2:** The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic. The third staff (bass clef) has a mezzo-forte (*mf*) dynamic. The fourth staff (bass clef) has a mezzo-forte (*mf*) dynamic. The system concludes with a *Ped.* (pedal) instruction and an asterisk (\*).
- System 3:** The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The third staff (bass clef) has a forte (*f*) dynamic. The fourth staff (bass clef) has a forte (*f*) dynamic. The system concludes with a *Ped.* (pedal) instruction and an asterisk (\*).
- System 4:** The first staff (treble clef) has a piano (*pp*) dynamic. The second staff (bass clef) has a piano (*pp*) dynamic. The third staff (bass clef) has a piano (*pp*) dynamic. The fourth staff (bass clef) has a piano (*pp*) dynamic. The system concludes with a *Ped.* (pedal) instruction and an asterisk (\*).

Additional markings include *rit.* (ritardando) in the fourth system, *sul D* (sustained on D) in the fourth system, and *mf* (mezzo-forte) in the first, second, and third systems.

*a tempo*

*p*

*a tempo*

*pp*

*Red.*      \* *Red.*      \* *Red.*      \*

*Red.*      \* *Red.*      \*

*p*

*pp*

*Red.*      \*      *9.*

*cresc.*

*cresc.*

*Red.*      \* *Red.*      \*



This page of musical notation consists of five systems, each with a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff*, *ff marcato*, *sf*, *mf*, and *p* are used throughout. Articulations like accents and staccato marks are present. Musical symbols like *And.* and *largamente* are also included. The piano part features complex chordal textures and rhythmic patterns, while the vocal part has melodic lines with some triplets and slurs.

System 1: Vocal line starts with a melodic phrase, followed by a rest. Piano part has a complex chordal texture. Dynamics: *ff*. Musical symbols: *And.*, *ff*, *ff marcato*.

System 2: Vocal line continues with a melodic phrase. Piano part has a complex chordal texture. Dynamics: *ff*, *ff marcato*. Musical symbols: *ff*, *ff marcato*.

System 3: Vocal line continues with a melodic phrase. Piano part has a complex chordal texture. Dynamics: *ff*, *ff marcato*. Musical symbols: *ff*, *ff marcato*.

System 4: Vocal line continues with a melodic phrase. Piano part has a complex chordal texture. Dynamics: *ff*, *ff marcato*. Musical symbols: *ff*, *ff marcato*.

System 5: Vocal line continues with a melodic phrase. Piano part has a complex chordal texture. Dynamics: *ff*, *ff marcato*. Musical symbols: *ff*, *ff marcato*.

*pizz.*

*arco*  
*p*

*3*

*Ped.* \*

*cresc.* *f*

*cresc.* *f*

*p* *p*

*tranquillo*

*p* *pp*

*Ped.* \* *Ped.* \*

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Musical score for piano and voice, page 23. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes various textures: arpeggiated chords, sustained chords, and moving lines. The vocal line has melodic phrases with some grace notes. Performance markings include *p* (piano), *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, *poco a poco*, and *più lento*. There are also "Red." (Reduction) markings with asterisks. The score ends with a final cadence marked with a double bar line and a repeat sign.

Nº 5. Carnevalsscene.  
(Intermezzo.)

Vivace quasi presto.

This musical score is for a piece titled 'Nº 5. Carnevalsscene. (Intermezzo.)' in 6/8 time, marked 'Vivace quasi presto.' The score is written for a piano and violin. The piano part consists of three systems of staves (treble and bass clef). The violin part is a single staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system of the piano part begins with a forte (*f*) dynamic. The violin part has an 8-measure rest at the beginning. The second system of the piano part includes a 'pizz.' (pizzicato) marking. The third system of the piano part includes a 'cresc.' (crescendo) marking. The violin part has an 'arco' (arco) marking and a 'p' (piano) dynamic. The score ends with a 'cresc.' marking in the piano part.



First system of musical notation, measures 1-4. The top staff features a melodic line with trills and a fermata, marked *f* and *mf*. The middle staff has a rapid sixteenth-note passage, marked *f*. The bottom staff continues the melodic line, marked *rit.* and *sul E*.

Second system of musical notation, measures 5-8. The top staff begins with *sul A* and *a tempo*, followed by a melodic line with trills, marked *p* and *pp*. The middle staff has a rapid sixteenth-note passage, marked *a tempo* and *pp*. The bottom staff continues the melodic line, marked *rit.* and *sul E*.

Third system of musical notation, measures 9-12. The top staff features a melodic line with trills, marked *mf* and *sf*. The middle staff has a rapid sixteenth-note passage, marked *mf*. The bottom staff continues the melodic line, marked *mf*.

Fourth system of musical notation, measures 13-16. The top staff features a melodic line with trills, marked *sf* and *cresc.*. The middle staff has a rapid sixteenth-note passage, marked *cresc.*. The bottom staff continues the melodic line, marked *cresc.*.



This page of musical notation consists of four systems, each with a single melodic staff and a grand staff (treble and bass clef) for piano accompaniment. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like 'f' and 'p'. The first system features a melodic line with trills and a piano accompaniment with a strong 'f' dynamic. The second system continues the melodic line with trills and the piano accompaniment. The third system shows a melodic line with a 'f' dynamic and a piano accompaniment with a 'p' dynamic. The fourth system concludes the melodic line with a 'p' dynamic and a piano accompaniment with a 'p' dynamic.

First system of musical notation. The top staff features a melodic line with slurs and dynamic markings *sf*. The bottom staff is a piano accompaniment with chords and a bass line. A *p.* marking is present at the end of the system.

Second system of musical notation. The top staff continues the melodic line with a *cresc.* marking. The bottom staff continues the piano accompaniment with a *cresc.* marking.

Third system of musical notation. The top staff features a melodic line with a *dim.* marking. The bottom staff features a piano accompaniment with a *ff* marking and a *Red.* marking.

Fourth system of musical notation. The top staff features a melodic line with a *p.* marking. The bottom staff features a piano accompaniment with a *p.* marking and a *Red.* marking.



First system of musical notation. Treble and bass staves. Treble staff contains a single melodic line with a long slur. Bass staff contains a continuous eighth-note accompaniment. The key signature has five flats.

Second system of musical notation. Treble and bass staves. Treble staff contains a single melodic line with a long slur. Bass staff contains a continuous eighth-note accompaniment. The key signature has five flats. Dynamics include *cresc.* and *Red.*

Third system of musical notation. Treble and bass staves. Treble staff contains a single melodic line with a long slur. Bass staff contains a continuous eighth-note accompaniment. The key signature has five flats. Dynamics include *sf*, *p*, *f*, and *p*. A repeat sign with a first ending bracket is present. The system ends with a double bar line and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a single melodic line with a long slur. Bass staff contains a continuous eighth-note accompaniment. The key signature has five flats. Dynamics include *p* and *Red.*. The system ends with a double bar line and an asterisk.





First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *cresc.* The lower staff (bass clef) features a piano accompaniment with a triplet of eighth notes marked with a '3' and a '\*' symbol. The key signature is three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The upper staff (treble clef) contains a rapid, continuous sixteenth-note passage marked *f*. The lower staff (bass clef) features a piano accompaniment of chords marked *f marcato*. The key signature is three flats.



Third system of musical notation. The upper staff (treble clef) shows a melodic line with dynamics *ff*, *dim.*, and *mf*. The lower staff (bass clef) features a piano accompaniment with dynamics *ff*, *dim.*, and *p*. The key signature is three flats.



Fourth system of musical notation. The upper staff (treble clef) continues the melodic line with a *cresc.* marking. The lower staff (bass clef) features a piano accompaniment with a melodic line marked *cresc.* The key signature is three flats.



First system of musical notation. The top staff is a single melodic line in treble clef, starting with a key signature of one sharp (F#) and a common time signature. It features dynamic markings *ff*, *dim.*, and *p*. The bottom staff is a grand staff (treble and bass clefs) with complex chordal textures and arpeggiated figures. It also includes *ff* and *dim.* markings. A triplet of eighth notes is marked with a '3' in the top staff.



Second system of musical notation. The top staff continues the melodic line, ending with a trill marked 'tr' and a *pp* dynamic. The bottom staff features a triplet of eighth notes in the treble clef and a *pp* dynamic marking in the bass clef.



Third system of musical notation. The top staff includes trills marked 'tr' and dynamic markings *mf* and *sf*. The bottom staff features a *mf* dynamic marking and complex chordal textures.



Fourth system of musical notation. The top staff begins with a *f* dynamic and includes a *cresc.* marking. The bottom staff also features a *cresc.* marking and complex chordal textures.

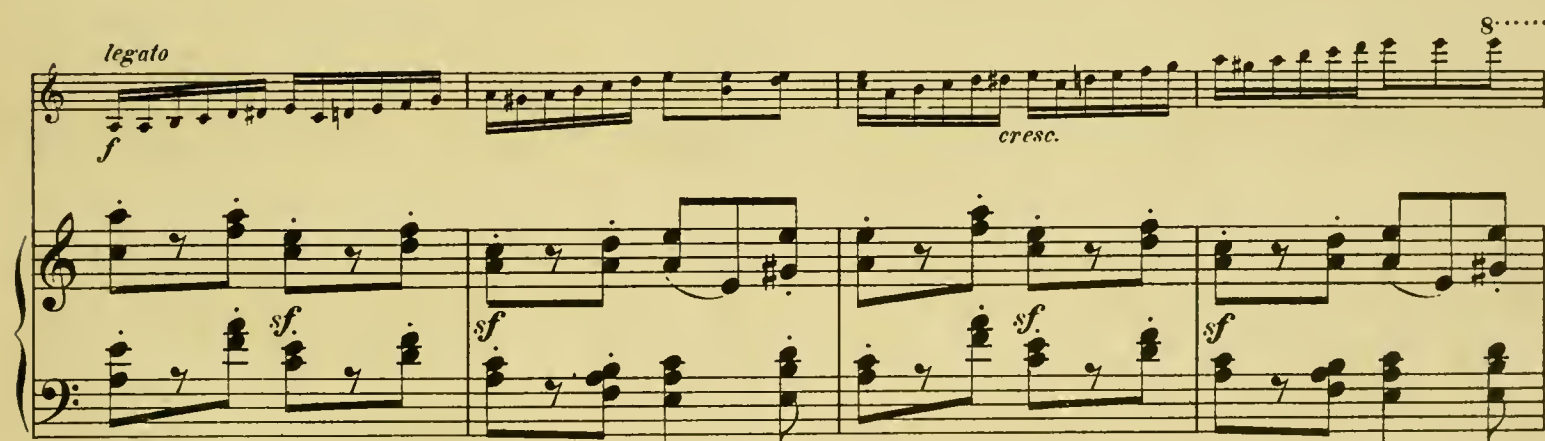




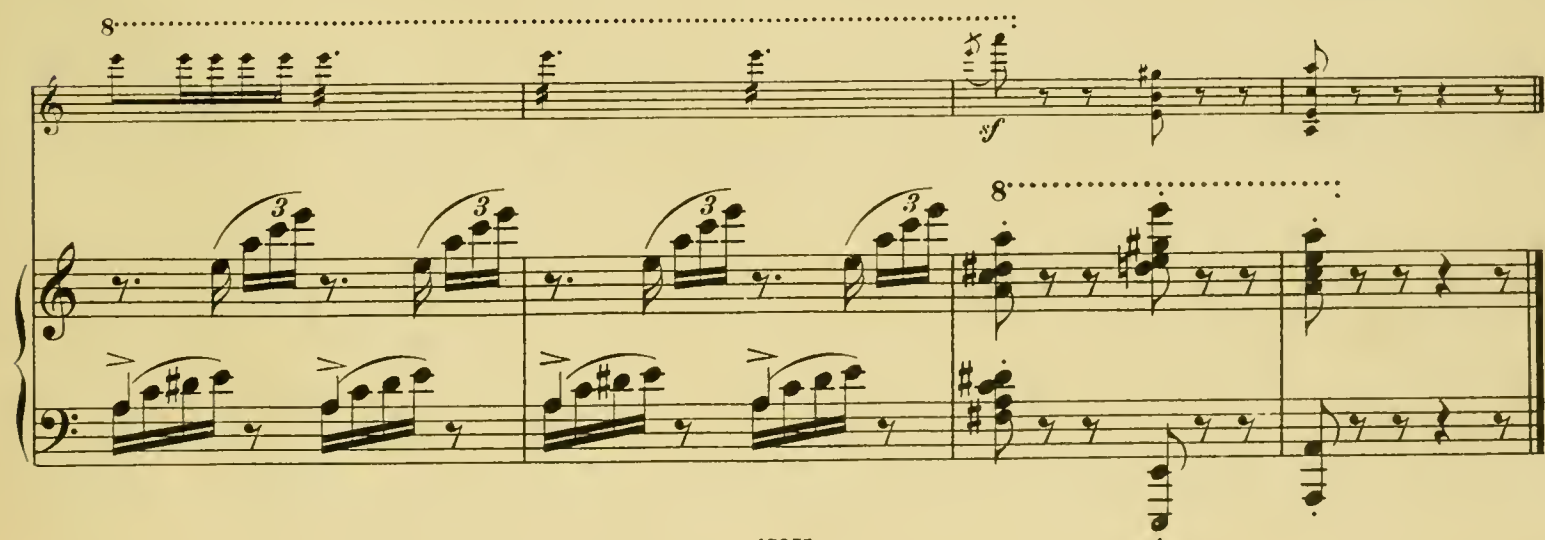
First system of musical notation. The top staff features a melodic line with trills and a forte (*sf*) dynamic marking. The piano accompaniment consists of chords and eighth notes in both hands.



Second system of musical notation. The top staff continues the melodic line with trills. The piano accompaniment includes chords and eighth notes, with trills in the left hand.



Third system of musical notation. The top staff is marked *legato* and *f*, with a crescendo (*cresc.*) marking. The piano accompaniment features chords and eighth notes, with a forte (*sf*) dynamic marking.



Fourth system of musical notation. The top staff features a melodic line with trills and a forte (*sf*) dynamic marking. The piano accompaniment includes chords and eighth notes, with trills in the left hand.



## Nº 6. Hochzeitszug.

Maestoso.

*f*

*mf*

*mf*

*cresc.*

*cresc.*

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte dynamic marking 'f' and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature. It also begins with a forte 'f' and features a more complex accompaniment with many beamed sixteenth notes and some triplets.

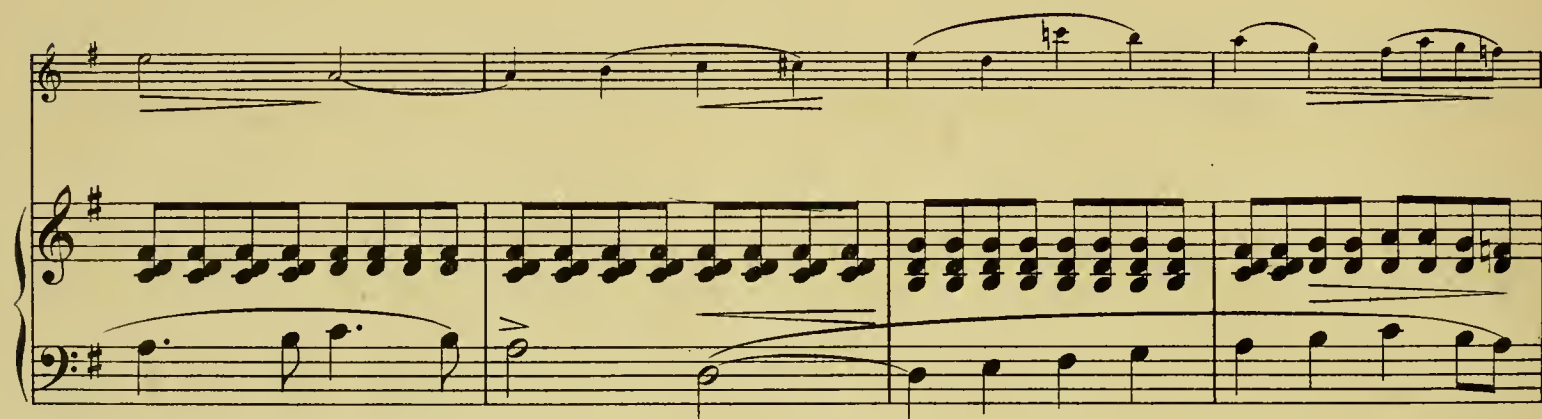
The second system continues the piece. The upper staff has a melodic line with some grace notes and a fermata over the fourth measure. The lower staff continues its intricate accompaniment. A piano dynamic marking 'p' appears in the fifth measure of the lower staff. The system concludes with a double bar line and a change in key signature to one flat (Bb).

The third system shows the continuation in the new key of one flat. The upper staff has a melodic line with eighth notes and some rests. The lower staff provides a steady accompaniment with beamed sixteenth notes. The system ends with a double bar line.

The fourth system continues the musical piece. The upper staff features a melodic line that moves upwards, ending with a key signature change to two sharps (F# and C#) in the final measure. The lower staff continues with its accompaniment, also ending with a key signature change to two sharps. The system concludes with a double bar line.



First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking and features a melodic line with a long slur. The lower staff (bass clef) also begins with a piano (*p*) dynamic marking and contains a dense, continuous sixteenth-note accompaniment.



Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff continues the dense sixteenth-note accompaniment.



Third system of musical notation. The upper staff includes a crescendo (*cresc.*) marking. The lower staff continues the sixteenth-note accompaniment.



Fourth system of musical notation. The upper staff begins with a forte (*f*) dynamic marking. The lower staff includes a forte marcato (*f marcato*) marking. The lower staff features a complex rhythmic pattern with triplets and sixteenth notes.

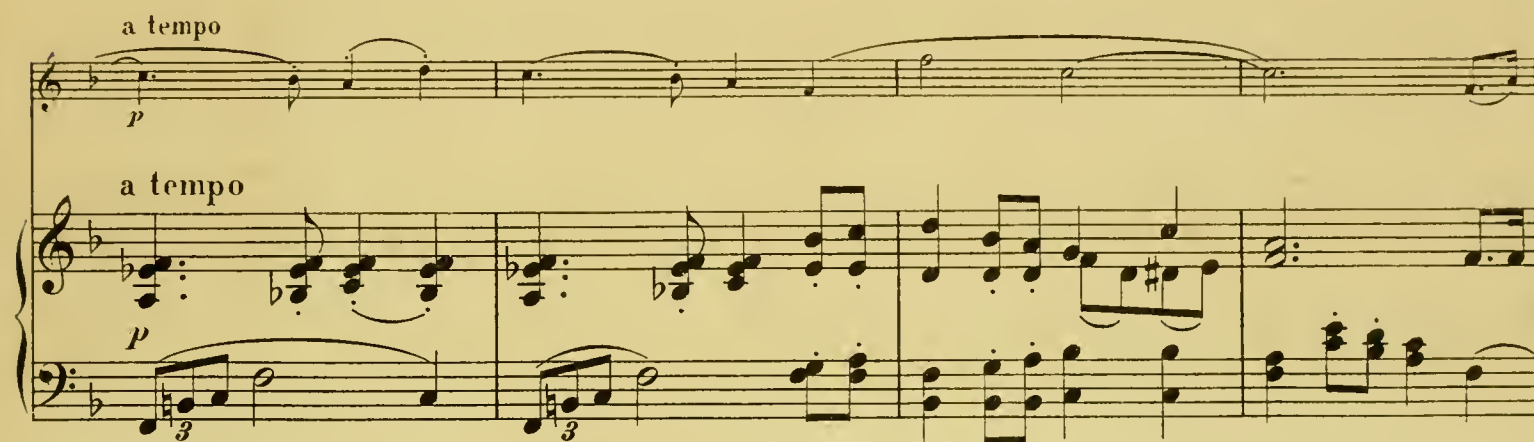




dim. poco rit.

dim. poco rit.

This system contains two staves. The upper staff features a melodic line with a trill and a triplet. The lower staff has a bass line with a triplet and a final cadence. Both staves include the markings 'dim.' and 'poco rit.'.



a tempo

*p*

a tempo

*p*

This system contains two staves. The upper staff begins with the marking 'a tempo' and a piano dynamic '*p*'. The lower staff also begins with 'a tempo' and '*p*', and includes a triplet in the first measure.



cresc.

cresc.

This system contains two staves. The upper staff has a melodic line with a crescendo marking 'cresc.'. The lower staff has a bass line with a triplet and a crescendo marking 'cresc.'.



*f*

*f*

This system contains two staves. The upper staff has a melodic line with a forte dynamic '*f*'. The lower staff has a bass line with a forte dynamic '*f*' and a triplet in the final measure.

This musical score is for a piano and voice piece, page 36. It features a vocal line and a piano accompaniment in G major (one sharp). The score is divided into four systems, each with a vocal staff and a piano grand staff. The piano part is characterized by dense, arpeggiated chords and rapid sixteenth-note passages. The vocal line consists of sustained notes with some melodic movement. Dynamics include *ff* (fortissimo) at the beginning of the first system, *f* (forte) at the start of the third system, and *cresc.* (crescendo) markings in the fourth system. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score ends with a final cadence in the piano part.

*ff*

*ff*

*f*

*cresc.*

*cresc.*





The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some triplets indicated by a '3' over a group of notes in the middle staff.



The second system of musical notation continues the piece with three staves. It features more complex rhythmic patterns, including sixteenth-note runs and triplets. The middle staff has several triplets marked with a '3'. The bass staff provides a steady accompaniment with quarter and eighth notes.



The third system of musical notation continues the piece with three staves. The middle staff shows a change in the melodic line with a flat (Bb) appearing. The bass staff continues with a consistent accompaniment pattern.



The fourth system of musical notation concludes the piece with three staves. The top staff has a final melodic phrase. The middle staff features a series of chords, some marked with a 'C' and a slash. The bass staff ends with a series of chords and a final cadence.





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**VIOLINE.****Nº 1. Einleitung.****Allegro.**
**Poco più mosso.**

# VIOLINE.

3

*p*  
*poco rit.* *a tempo*  
*tr*  
*cresc.* *poco rit.* *f*  
*Tempo I.*  
*sf* *mf*  
*ff* *mf*  
*cresc.* *f*  
*sul G* *rit. assai*  
*f*



## Nº 2. Barcarolle.

**Allegretto.**

This page of musical notation is for a violin and piano piece, featuring various dynamics, articulations, and tempo markings. The notation is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8.

- Staff 1:** Starts with the tempo marking *Allegretto*. The first measure is marked *pp* (pianissimo).
- Staff 2:** Features a *rit.* (ritardando) marking, followed by *a tempo* markings. The first measure of the *a tempo* section is marked *p* (piano).
- Staff 3:** Continues the *a tempo* section with various articulations and dynamics.
- Staff 4:** Includes a *cresc.* (crescendo) marking, followed by *f* (forte) and *mf* (mezzo-forte) markings.
- Staff 5:** Features a *cresc.* marking, followed by *f* and *mf* markings.
- Staff 6:** Includes a *mf* marking, followed by *f* and *rit.* markings.
- Staff 7:** Starts with a *restez* (rest) marking, followed by *a tempo* markings. The first measure of the *a tempo* section is marked *p*.
- Staff 8:** Features a *rit.* marking, followed by *a tempo* markings. The first measure of the *a tempo* section is marked *mf*.
- Staff 9:** Includes a *f* marking, followed by *mf* and *arco* markings.
- Staff 10:** Continues the *arco* section with various articulations and dynamics.

# VIOLINE.

5

Violin score for page 5, featuring ten staves of musical notation. The score includes various dynamics and articulations:

- Staff 1:** Dynamics include *f* (forte) and *ff* (fortissimo), ending with *dim.* (diminuendo). Fingering numbers 2 and 3 are indicated.
- Staff 2:** Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). Fingering number 4 is indicated.
- Staff 3:** Dynamics include *pp* (pianissimo).
- Staff 4:** Dynamics include *rit.* (ritardando), *a tempo*, and *p* (piano). Fingering number 1 is indicated.
- Staff 5:** Dynamics include *p* (piano).
- Staff 6:** Dynamics include *cresc.* (crescendo) and *f* (forte).
- Staff 7:** Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). Fingering numbers 1 and 2 are indicated.
- Staff 8:** Dynamics include *mf* (mezzo-forte), *mf* (mezzo-forte), and *f rit.* (forte, ritardando). Fingering numbers 4 and 5 are indicated.
- Staff 9:** Dynamics include *a tempo* and *p* (piano). Fingering number 4 is indicated.
- Staff 10:** Dynamics include *a tempo*, *rit.* (ritardando), *pp* (pianissimo), and *rit.* (ritardando). Fingering numbers 1 and 2 are indicated.

VIOLINE.  
Nº 3. Ständchen.

Allegretto.

Violin score for 'Ständchen' in 6/8 time, key of D major. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Allegretto.' and the initial dynamics are 'p' (piano). The first staff includes a '2' above the first measure and a 'restez' instruction with a dashed line. The second staff has a '3' above the final measure. The third staff starts with 'p'. The fourth staff has a 'p' and a '2' above a measure. The fifth staff has a 'mf' (mezzo-forte) and a '3' above a measure. The sixth staff has a 'cresc.' (crescendo) and a 'f' (forte). The seventh staff has a 'sul A' instruction, a 'ritard.' (ritardando), and a 'p' (piano) at the end. The eighth staff has a 'restez' instruction. The ninth staff has 'pizz.' (pizzicato), 'arco' (arco), and 'pizz.' markings. The tenth staff has 'arco', 'pizz.', 'rit.' (ritardando), 'a tempo', and 'arco' markings, ending with a 'f' (forte) dynamic.



# VIOLINE.

7

*rit.* *a tempo* *pizz.*  
*arco* *pizz.* *arco* *pizz.* *arco* *pizz.*  
*arco* *pizz.* *mf*  
*p* *mf*  
*mf*  
*cresc.* *f* *p*  
*sul A* *ritard.* *a tempo* *p*  
*restez.*  
*p* *cresc.* *f*  
*rit.* *a tempo* *p*  
*8* *mf* *p*

## Nº 4. Zwiegespräch.

Andante sostenuto.

Violin score for 'Zwiegespräch' (No. 4), Andante sostenuto. The score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a piano (p) dynamic and a crescendo (cresc.) marking. The second staff features a forte (f) dynamic. The third staff has a mezzo-forte (mf) dynamic. The fourth staff is marked forte (f). The fifth staff includes a piano (pp) dynamic, a ritardando (rit.) marking, and a tempo change to 'a tempo'. The sixth staff is marked piano (p). The seventh staff has a crescendo (cresc.) marking. The eighth staff begins with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 6).

1 2 6 *p* *cresc.*

Pfte.

*f* *p* *p*

*mf* *mf*

*f*

*pp* *rit.* *a tempo* *p*

*p*

*cresc.*

*ff*

## VIOLINE.

*largamente*

*sf marcato*

*sf ad libitum*

*p*

*pizz.*

*arco*

*p*

*cresc.*

*f*

*p*

*p*

*p*

*a tempo*

*mf*

*dim. rit.*

*p*

*poco a poco più lento*



## VIOLINE.

## Nº 5. Carnevalsscene.

(Intermezzo.)

**Vivace quasi presto.**

[illegible]

# VIOLINE.

11

Violin score for page 11, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features various musical notations including trills, triplets, and dynamic markings.

Measures 1-4: First staff with trills (tr) and slurs. Second staff with chords and slurs. Third staff with chords and slurs. Fourth staff with a triplet (3) and slurs.

Measures 5-8: First staff with slurs. Second staff with slurs. Third staff with slurs. Fourth staff with slurs and a triplet (3).

Measures 9-12: First staff with slurs. Second staff with slurs. Third staff with slurs. Fourth staff with slurs and a triplet (3).

Measures 13-16: First staff with slurs. Second staff with slurs. Third staff with slurs. Fourth staff with slurs and a triplet (3).

Dynamics: *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *ff* (fortissimo), *dim.* (diminuendo).

## VIOLINE.

Violin score for measures 1-16. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score includes various musical notations such as slurs, trills, and dynamic markings.

Measures 1-4: *sf*, *p*, *p*. Includes a trill in measure 3.

Measures 5-8: *p*, *cresc.*. Includes a trill in measure 5.

Measures 9-12: *f*. Includes first and third endings in measure 9.

Measures 13-16: *ff*, *dim.*. Includes a trill in measure 16.

Measures 17-20: *mf*, *cresc.*. Includes a trill in measure 20.

Measures 21-24: *ff*, *dim.*, *p*. Includes a trill in measure 24.

Measures 25-28: *pp*. Includes a trill in measure 28.



## VIOLINE.

Violin score for measures 13-20. The music is written on a single staff in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

Measures 13-14: Trills on G4 and A4, followed by a slur over B4, C5, and B4. Dynamic: *mf*.

Measures 15-16: Slurs over B4, C5, and B4; then A4, G4, and F#4. Dynamic: *sf*.

Measures 17-18: Slurs over G4, F#4, and E4; then D4, C4, and B3. Dynamic: *cresc.*

Measures 19-20: Slurs over B3, A3, and G3; then F#3, E3, and D3. Dynamic: *ff*.

Measures 21-22: Trills on G3 and F#3, followed by a slur over E3, D3, and C3. Dynamic: *ff*.

Measures 23-24: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 25-26: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 27-28: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 29-30: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 31-32: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 33-34: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 35-36: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 37-38: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 39-40: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 41-42: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 43-44: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 45-46: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 47-48: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 49-50: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 51-52: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 53-54: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 55-56: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 57-58: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 59-60: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 61-62: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 63-64: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 65-66: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 67-68: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 69-70: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 71-72: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 73-74: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 75-76: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 77-78: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 79-80: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 81-82: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 83-84: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 85-86: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 87-88: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 89-90: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 91-92: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

Measures 93-94: Trills on A2 and G2, followed by a slur over F#2, E2, and D2. Dynamic: *ff*.

Measures 95-96: Trills on B2 and A2, followed by a slur over G2, F#2, and E2. Dynamic: *ff*.

Measures 97-98: Trills on D3 and C3, followed by a slur over B2, A2, and G2. Dynamic: *ff*.

Measures 99-100: Trills on F#3 and E3, followed by a slur over D3, C3, and B2. Dynamic: *ff*.

VIOLINE.

Nº 6. Hochzeitszug.

Maestoso.

*f*

*mf*

*cresc.*

*p*

*f*

*cresc.*

# VIOLINE.

15

The musical score for the Violin part on page 15 consists of ten staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature changes from one sharp (F#) to two flats (Bb, Eb) and back to one sharp (F#). The tempo marking 'a tempo' appears above the second staff. Dynamics include *dim.*, *poco rit.*, *p*, *cresc.*, *f*, and *ff*. Articulations like accents and slurs are used throughout. The score ends with a double bar line and repeat signs.







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## Capricen, Nottornos, Romanzen und Serenaden.

**Agniez**, Romanze, Gm.  
**Arnold**, Op. 32. Amerikanisches Ständchen (Minstrel-Serenade), B.  
**Beethoven**, Op. 8. Serenade, D, für Violine, Bratsche und Violoncell. (*Wissler.*) +  
**Beethoven**, Romanzen. (*David.*) Siehe VA. 1172.  
**Beethoven**, Op. 40. Romanze, G.  
**Beethoven**, Op. 50. Romanze, F.  
**Benda**, Capricen. (*David*, Hohe Schule des Violinspiels Nr. 19.) ++  
**Blumenthal**, Op. 1. Die Quelle (La Source). Caprice, G. (*Hermann.*)  
**Boivin**, Op. 19. Romanze, G.  
**Braner**, Op. 9. Romanze Nr. 2, Dm.  
**Carri**, Op. 14. Notturmo nach Chopin, Op. 9 Nr. 2, Es.  
**Centola**, Op. 2 Nr. 1. Romanze, Am.  
**Centola**, Op. 6. Serenade, Dm.  
**Centola**, Op. 7. Capriccio, Em. +  
**Chopin**, Op. 9 Nr. 2. Notturmo. Es. Siehe Carri Op. 11.  
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**Chopin**, Op. 37. 2 Nottornos. (*Kissner.*) +  
**Chopin**, Op. 37 Nr. 1. Notturmo (Orig. Gm.). (*Wielhlmj.*) Em.  
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**Engels**, Romanze, C. (*Hermann.*)  
**v. Fieltz**, Op. 25. Romanze, Gm. +  
**Gade**, Romanze, B, aus dem Violin-Konzert Op. 56. (*Orth.*)  
**Götz**, Op. 2 Nr. 2. Romanze, Es.  
**Haydn**, Romanze, Es, aus der Symphonie (La Reine), B. (*Ritter.*)  
**Hering**, Notturmo, G, aus den 30 Miniaturen für 2 Violinen, Op. 19.  
**Hermann**, Op. 1. Serenade, D. ++  
**Hoffmann**, Op. 7. Notturmo, Dm.  
**Huet**, Sérénade d'Arlequin, G.  
**Joachim**, Op. 2 Nr. 1. Romanze, B.  
**Lefebure-Wely**, Op. 102. Das Hirtenglöckchen. Notturmo, A. (*Hermann.*)  
**Locatelli**, Caprice. (*David*, Hohe Schule d. Violinspiels, Nr. 19.) ++  
**Maas**, Op. 2 Nr. 3. Nachtgesang. Romanze, E.  
**Mendelssohn**, Notturmo, E, a. d. Sommernachtsstraum Op. 61. (*Hermann.*)  
**Mestrino**, Caprice. (*David*, Hohe Schule d. Violinspiels, Nr. 19.) ++  
**Mozart**, Serenade. Eine kleine Nachtmusik, G. (*Scharwenka.*) ++  
**Nicodé**, Op. 14. Romanze, A. +  
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**Schumann**, Op. 22. 3 Romanzen. +  
**Schumann**, Rob., Op. 91. 3 Romanzen. Siehe auch VA. 847.  
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**Schuppan**, Op. 13. Serenade, D.  
**Siehmann**, Op. 31. 4 Romanzen.  
**Sitt**, Notturmo, F. +  
**Spies**, Op. 21. Serenade, G.  
**Stamitz**, Caprice. (*David*, Hohe Schule des Violinspiels Nr. 19.) ++

Stücke, Lyrische, Zum Gebrauch f. Konzert und Salon. (*Hermann.*)  
Siehe Engels, Romanze, C. — Mendelssohn, Notturmo aus Sommernachtsstraum. — Pergolesi, Tre giorni. — Roehain Romanze, A.  
**Tardif**, Caprice, 11m.  
**Tours**, Romanze, B. (*Scharwenka.*)  
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David, Op. 10. Konzert Nr. 1, Em. (Petri.) †  
David, Op. 23. Konzert Nr. 4, E. †  
David, Op. 35. Konzert Nr. 5, Dm. (Eibenschütz.) †  
David, Op. 35. Konzert Nr. 5, Dm. (Freie Bearb. v. Wilhelmj.) †  
Eckhold, Op. 5. Konzertstück, Am.  
Ernst, Op. 23. Konzert, Fism. (Eibenschütz.)  
Gade, Op. 56. Konzert, Dm. (Orth.) ††  
Gerke, Op. 28. Konzert Nr. 1, Em.  
Hille, Op. 40. Konzert Nr. 1, C. †  
Hiller, Op. 86. Suite in kanonischer Form. †  
Hühny, Op. 17. Phantasie, Gm. †  
Joachim, Op. 3. Konzert in einem Satze, Gm. †  
Joachim, Op. 11. Konzert in ungarischer Weise, Dm. ††  
Lipinski, Op. 21. Konzert, D.  
Mathien, Konzert, Dm. ††  
Mendelssohn, Op. 64. Konzert, Em.  
Molligne, Op. 10. Konzert Nr. 3, Dm. (Petri.) †  
Mozart, Sämtliche Konzerte. (Waldersee.) Siehe VA. 521.  
Einzel:  
Nr. 1. B-dur. [Werk 207.] Nr. 4. D-dur. [218.]  
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Onslow, Op. 29. Duo, E.  
Onslow, Op. 31. Duo, Gm.  
Paganini, Op. 6. Konzert, D. (Eibenschütz.)  
Paganini, Op. 7. Konzert Nr. 2, Hm. (Ph. Scharwenka.)  
Paukka, Op. 24. Grosses Konzertstück, A.  
Prume, Op. 8. Konzertstück, A.  
Reinecke, Op. 141. Konzert, Gm. ††  
Rode, Op. 23. Konzert Nr. 11, D. (Petri.)  
Sanret, Op. 26. Konzert, Dm. (Horn.) ††  
Scharwenka, Ph., Op. 95. Konzert, G. (Petri.) ††  
Scharwenka, Op. 99. Suite. ††  
Schorsch, Konzert, Am.  
Sitt, Op. 11. Konzert, Dm. (Brodsky.) ††  
Spohr, Op. 1. Konzert Nr. 1, A.  
Spohr, Op. 2. Konzert Nr. 2, Dm.  
Spohr, Op. 7. Konzert Nr. 3, C. (Petri.)  
Spohr, Op. 28. Konzert Nr. 6, Gm.  
Spohr, Op. 38. Konzert Nr. 7, Em.  
Spohr, Op. 47. Konzert Nr. 8 (Gesangsscene). A.  
Spohr, Op. 55. Konzert Nr. 9, Dm. (Sitt.)  
Spohr, Op. 70. Konzert Nr. 11, G.  
Spohr, Op. 92. Konzertino Nr. 2, E.  
Spohr, Op. 95. Konzertantes Duo, Gm.  
Taubert, Op. 15. Duo Nr. 2, Gm.  
Tausch, Op. 3. Duo, Hm.  
Trneček, Op. 10. Konzertstück, Am. †  
Violin-Konzerte neuerer Meister.  
Siehe: Beethoven, Op. 61. — David, Op. 35. — Ernst, Op. 23. —  
Lipinski, Op. 21. — Mendelssohn, Op. 64. — Paganini, Op. 6.  
Viotti, Konzert Nr. 22, Am.  
White, Hedwig-Konzert, Dm. †

## Tänze und Märsche.

Bach, J. S., Bourrée Nr. 1 u. 2, Badinerie und Gigue aus der Suite, D.  
Bach, Bourrée mit Double, Hm., aus der Sonate Nr. 2. (Schumann.)  
Bach, Chaconne, Dm. (Mendelssohn.)  
Bach, Chaconne, Dm. (Schumann.) Siehe VA. 1335.  
Bach, Gavotte, Dm. (Ritter.)  
Bach, Sarabande, A. aus einer Klavier-Suite. (Naumann.)  
Bach, Sarabande und Bourée aus der 2. engl. Suite. (Naumann.)  
Bach, Sarabande und Gavotte aus der 3. engl. Suite. (Naumann.)  
Baltzar, Allemande, Cm. (Wehrle.)  
Beethoven, Türk. Marsch. Die Ruinen v. Athen, Op. 113, B. (Ritter.)  
Beethoven, 6 Deutsche.  
Centala, Op. 1 Nr. 2. Gavotte, D.  
Centala, Op. 2 Nr. 2. Spanischer Walzer, Gm.  
Centala, Op. 2 Nr. 6. Walzer, G.  
Centala, Op. 8 Nr. 1. Gavotte, G. †  
Centala, Op. 8 Nr. 2. Giga, Dm. †  
Centala, Op. 8 Nr. 3. Saltarella, Dm. †  
Chopin, Walzer. (David.) Siehe VA. 91.  
Chopin, Op. 17. 4 Mazurkas. (Kissner.)  
Chopin, Op. 18. Walzer (Orig. Es.) (David.) E.  
Chopin, Op. 18. Walzer (Orig. Es.) (Kissner.) D.

Chopin, Op. 26. 2 Polonaisen. (Lipinski.)  
Chopin, Op. 26 Nr. 1. Polonaise (Orig. Cism.). (Wilhelmj.) Dm.  
Chopin, Op. 34 Nr. 1. Walzer (Orig. As.) (David.) A.  
Chopin, Op. 34 Nr. 2. Walzer, Am. (David.)  
Chopin, Op. 34 Nr. 3. Walzer, F. (David.)  
Chopin, Tranermarsch, Am., aus der Sonate, Bm. Op. 35. (Hamm.)  
Chopin, Op. 42. Walzer (Orig. As.) (David.) A.  
Chopin, Op. 64 Nr. 1. Walzer (Orig. Des.) (David.) A.  
Chopin, Op. 64 Nr. 2. Walzer, Cism. (David.)  
Chopin, Op. 64 Nr. 3. Walzer (Orig. As.) (David.) A.  
Conperin, 2 Gigues. (Wehrle.)  
Gluck, Balletmusik aus Paris und Helena. (Hermann.)  
Gätz, Op. 2 Nr. 1. Marsch, G.  
Grieg, Menuett, Em., aus der Sonate Op. 7. (Scharwenka.)  
Härtel, Op. 3. Erinnerung an St. Petersburg. Bravour-Galopp, D.  
Haydn, Menuett, G. (Hermann.)  
Haydn, 2 Menuetten aus den Symphonien, C und B.  
Heller, Op. 85 Nr. 2. Tarantelle (Orig. As.) (Hermann.) A. †  
Hermann, Sammlung der ber. deutschen, französischen und italienischen Gavotten. †  
Hiller, Menuett, G. (Kanon in der Quinte), aus Op. 56.  
v. Holstein, Tanz (Dalspolska), D., aus Der Haidenschaft. (Rauch.)  
Kirmberger, 3 Polonaisen. (Wehrle.)  
Leclair, Menuett, Gavotte und La Chasse. (David, Hohe Schule des Violinspiels, Nr. 23.) †  
Leclair, Sarabande und Tambourin. (David, Hohe Schule des Violinspiels, Nr. 22.) †  
Listemann, Op. 1. Konzert-Polonaise, E. †  
Lmhyye, Tänze.  
Nr. 1. Eine Sommernacht in Dänemark-Galopp, Em.  
Nr. 2. Kroll's Balkklänge. Walzer, E.  
Nr. 3. Amelie-Walzer, G.  
Nr. 4. Amalia-Walzer, H.  
Nr. 5. Kathinka-Polka-Mazurka, Fism.  
Martini, Gavotte, F.  
Matheson, Sarabande und Allemande, Em.  
Mendelssohn, Hochzeitmarsch a. Der Sommernachtsraum Op. 61, C. (Hermann.)  
Mendelssohn, Kriegsmarsch der Priester aus Athalia Op. 74, F. (Hermann.)  
Meyerbeer, Krönungsmarsch aus Der Prophet, Es. (Hermann.)  
Mozart, 2 Menuetten a. d. Symphonien Nr. 3, Es u. 5, D. (Ritter.)  
Parelli, Allemande, Sarabande und Cebell. (Wehrle.)  
Rameau, Gavotte (Le Tambourin), Em. (Hermann.)  
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.  
Sauret, Op. 20. Walzer-Caprice Nr. 2, F. †  
Scharwenka, Ph., Op. 30 Nr. 2. Walzer, Es. (Wehrle.) †  
Scharwenka, Op. 52b. Polonaise, Am. ††  
Scharwenka, Op. 104 Nr. 2. Mazur, Em.  
Scharwenka, Op. 104 Nr. 4. Alla Polacca, Dm. †  
Scharwenka, X., Op. 3. Polnische Nationaltänze. ††  
Scharwenka, Op. 3 Nr. 1. Polnischer Nationaltanz (Orig. Es. m. (Holländer.) Em.  
Schulte, Die hohe, des Violinspiels. (David.) S.V.A. 375 u. 375a/b. Nr. 13. Vitali, Ciacciona, Gm. †  
Nr. 22. Leclair, Sarabande und Tambourin. †  
Nr. 23. Leclair, Menuett, Gavotte und La Chasse. †  
Schumann, In modo d'una Marcia a. d. Quintett Op. 44, Cm (Hermann.)  
Schumann, Op. 130. Kinderball. 6 Tanzstücke. (Schaale-Hermann.)  
Schwab, Op. 20. Polonaise, Em.  
Stücke, Lyrische. Zum Gebrauch für Konzert u. Salon. (Hermann.)  
Siehe Haydn, Menuett, G. — Martini, Gavotte, F.  
Tardif, Bonquet de Marguerites. Tempo di Valse, G.  
Tardif, Valse lente, F.  
Vitali, Ciacciona, Gm. (David, Hohe Schule d. Violinspiels, Nr. 13.) †  
Wallnöfer, Friedens-Liga-Marsch, Es. (Hermann.)  
Weckbecker, Op. 6 Nr. 2. Gavotte, Dm.  
Ysaye, Op. 11. Lointain Passé. Mazurka Nr. 3, Hm. †

## Symphonien, Symphoniesätze.

## Ouverturen u. a. Orchesterwerke.

Beethoven, Finale aus der Symphonie Nr. 1, C. Op. 21. (Ritter.)  
Gade, Op. 1. Nachklänge von Ossian. Ouverture, Am. (Hermann.) †  
Haydn, Finale aus der Symphonie Nr. 7, C. (Ritter.)  
Haydn, Finale aus der Symphonie Nr. 13, G. (Ritter.)  
Haydn, Finale aus der Symphonie Nr. 14, D. (Ritter.)  
Mendelssohn, 11 Ouverturen. (Hermann.) Siehe VA. 169.  
Mendelssohn, 11 Ouverturen in 2 Bänden. Siehe VA. 169 a/b.  
Mendelssohn, Op. 10. Die Hochzeit d. Camacho. Ouverture, E. (Hermann.)  
Mendelssohn, Op. 11. Symphonie Nr. 1, Cm. (Sitt.) †  
Mendelssohn, Op. 21. Sommernachtsraum. Ouvert. E. (Hermann.)  
Mendelssohn, Op. 24. Ouverture f. Harmoniemusik, C. (Hermann.)  
Mendelssohn, Op. 26. Die Hebriden (Fingalshöhle). Ouverture, Hm. (Hermann.)  
Mendelssohn, Op. 27. Meeresstille und glückliche Fahrt. Ouverture, D. (Hermann.)  
Mendelssohn, Op. 32. Märchen von der schönen Melusine. Ouverture, F. (Hermann.)  
Mendelssohn, Op. 36. Paulus. Ouverture, A. (Hermann.)  
Mendelssohn, Op. 52. Symph. aus dem Lobgesang, B. (Hermann.) †  
Mendelssohn, Op. 56. Symphonie Nr. 3 (Schott.), Am. (Hermann.) †  
Mendelssohn, Op. 74. Athalia. Ouverture, A. (Hermann.)  
Mendelssohn, Op. 59. Heimkehr, d. Fremde. Ouverture, A. (Hermann.)  
Mendelssohn, Op. 90. Symph. Nr. 4 (Italienische). C. (Hermann.) †  
Mendelssohn, Op. 95. Ruy Blas. Ouverture, Cm. (Hermann.)  
Mendelssohn, Op. 101. Ouverture in C. (Trompeten-)  
Mendelssohn, Op. 107. Symphonie Nr. 5 (Reformations-), Dm. (Hermann.) †  
Mozart, Ouverture zu Ascanio in Alba, D. (Paul Graf Waldersee.)  
Reinecke, Op. 93. Ouverture zu König Manfred, E. (Hermann.) †  
Reinecke, Op. 93. Vorspiel z. 5. Akt aus Manfred, F. (Hermann.)  
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.  
Schubert, Symphonie, C. (Hermann.) ††  
Schubert, Symphonie, Hm. (Hermann.) †  
Schumann, Op. 38. Symphonie Nr. 1, B. (Hermann.) †  
Schumann, Op. 61. Symphonie Nr. 2, C. (Hermann.) †  
Schumann, Op. 81. Ouverture zu Genoveva, Cm. (Hermann.)  
Schumann, Op. 97. Symphonie Nr. 3, Es. (Wehrle.) †  
Schumann, Op. 115. Ouverture zu Manfred, Em. (Hermann.)  
Schumann, Op. 120. Symphonie Nr. 4, Dm. (Hermann.) †  
Wagner, Eine Faust-Ouverture, Dm. (Hermann.) ††  
Wagner, Vorspiel zu Lohengrin, A. (Hermann.)  
Wagner, Vorspiel zu Tristan und Isolde, A. (Ritter.) †  
Wanderstein, Op. 11. Ständchen, C.



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